THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. **Donation $2.** **Free coffee.** **For information call 586-8486.**

SUNDAY, JANUARY 6

Kinescopes by Tom Dewitt

TOM DEWITT IN PERSON

New York filmmaker Tom Dewitt lived in San Francisco in the late 60's where he made his early animated films and with Scott Bartlett was one of the pioneers in the use of video generated footage. Dewitt has gone on to earn a long string of honors and has most recently become a Guggenheim fellow. Our program will feature a selection of short films plus the West-Coast premiere of his most recent, ZIEROT in "Outta Space", including:

ATMOSPHERE 6min.
THE LEAP 8min. - "extra ordinary" - Gene Youngblood
FALL 17min. - "A work of immense dedication and exceptional skill." John Fell, Film Quarterly
ZIEROT in "Outta Space" 44 min. - a narrative pantomime satire about an accidental stowaway on a zoological spaceship. Zierot Le Fou, (played by Tom Dewitt) finds himself inadvertantly interfering with the interplanetary plans of Dr. Von Brain (comedian, Brother Theodore).

from Richard Schmidt's 1988

THURSDAY, JANUARY 10

Richard Schmidt's 1988

RICHARD SCHMIDT IN PERSON

Rather than fight a lengmy and costly court battle after an encounter with MGM's battery of lawyers, Richard Schmidt decided to take the battle onto a new front by adding a prolog to the film explaining why sections of the sound-track are missing and the presence of an 'X' over certain shots. The film loses nothing as a result of his self-censorship, in fact gains by the addition of a political dimension therebydramatising the predicament of the independant film maker in the industry dominated film world. This black satire has all of a sudden acquired a biting edge.

"The film was originally titled SHOWBOAT 1988: THE REMAKE...Schmidt actually staged auditions in San Francisco's California Hall for the alleged remaking of SHOWBOAT...the auditions are the heart of the story...those who try out are not just show-business types, they represent a microcosm of American society, from an elderly couple who dream of dancing on the 'Lawrence Welk Show' to a bearded transvestite in a tutu. By saying: 'write your fantacies in celluloid," the film examines our voyeuristic national tendency which is evidenced by all those who want to appear on television game shows, of needing the validation of an audience in order to perform our lives. Unlike the material from which it borrows 1988 strips away the structure of its fantacies, leaving the audience as well as the performers naked and vulnerable. Courage to those who can live without dreams!" -- Linda Gross L.A. Times

FRIDAY, JANUARY 11

A MAN, A WOMAN AND A KILLER

RICHARD SCHMIDT IN PERSON

"If someone asked me...what I thought of A MAN,A WOMAN AND A KILLER, I'd say it was interesting and stop at that: I'd be afraid of short-changing the film by describing it too much.

"For one thing, it is in part a film about the making of the film.... By calling attention to the artifice of the film, they are aiming to seem artless. But artlessness is artifice too, so the technique defeats itself....

"But because of these devices, rather than in spite of them, A MAN, A WOMAN AND A KILLER, works in a way that makes it one of the most absorbing films I've seen of what is generally called the independent filmmaking movement.

"It is about a paranoid young man, (Richard Richardson) his girl friend (Caroline Zaremba) and a man (Edward Nylund) he imagines to be a killer hired to assassinate him. More than that, it is about the relationship of the actors to their characters, to each other -- as actors, characters and as people, and to the filmmakers....

"...Schmidt handled the photography, which is extraordinarily beautiful. The editing is very imaginative..." -- Jerry Oster, N.Y. Daily News

SUNDAY, JANUARY 13

ERBALUNGA and other films & slides

ROBERT POLIDORI IN PERSON

New York filmmaker Robert Polidori works with film processes and the material of the film to explore the illusions and spatial qualities of film and slides. In addition to his work in film, he has produced sequenced slide pieces, an audio tape piece, and is currently working in video and photography. Polidori's work has been widely exibited in showings at the Anthology Film Archives, Whitney Museum, the Collective for Living Cinema, the Art Gallery of Ontario and the Walker Art Center. This evening's program will include the following films and slide piece:

ERBALUNGA 23min. - Lyrical yet analytical view of a small fishing harbor.
D/ISOLATION 25min. - Poetic film of movement and flow. Last scene featuring mummies of Guanajuato, Mexico.
GENETIC CODES 23min. - The filmic still
MUREMUR DIPTHONG 20min. - slide piece. Rooms as metaphors and catalyst for states of being.

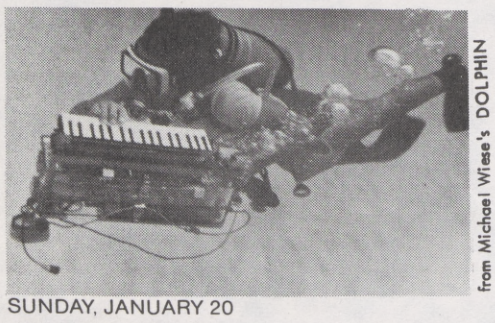
THURSDAY, JANUARY 17

New San Francisco Animators

Cruikshank, Klausner, Collins, Connor

The Bay Area has become one of the richest centers of film animation in the country, and while this list of films is by no means comprehensive it certainly is representative of the best work being done by young filmmakers in all forms of animation:

TESTEASE(1979) 10min., NIGHT IN TUNISIA (1977) 4min. by Drew Klausner;
DIRT (1978) 10min., IN SEARCH OF (1977) 4min., ZIT LIFE (1977) 12 12 min. by Michael Connor;
GILGAMISH (1973) 4min., SKETCHES (1977) 4 min., EUPHORIA (1974) 4 min., FANTASY (1976) 4 min. by Vincent Collins;
CALL ME PSYCHIC (1979) 7 min. by Sally Cruikshank



from Michael Wiese's DOLPHIN

SUNDAY, JANUARY 20

DOLPHIN

MICHAEL WIESE IN PERSON

Bay Area filmmaker Michael Wiese (producer RADIANCE, HARDWARE WARS) first met a stranded dolphin on a beach in San Francisco eight years ago. The memory of that encounter motivated him to join forces with writer Hardy Jones to produce DOLPHIN.

DOLPHIN is a documentary on the intelligent, graceful sea going mammal DOLPHIN traces the history of human/dolphin encounters from ancient times until present. Wiese and Jones then set off on a remarkable adventure to meet and make friends with wild dolphins in the open waters of the Bahamas--something even Costeau had failed to accomplish. A specially-designed underwater piano is used to attract the school of wild dolphins which joins their human friends in an exquisite underwater ballet.

"An absorbing work about dolphins...well-worth seeing." Jeanne Miller - S.F. Examiner

"Easily the best movie on the subject to date...a unique experiment in interspecies communication." - Malcolm Brenner - Future Times

Thursday, February 24

FLOOR SHOW

RICHARD MYERS in person

Richard Myers is a filmmaker from Kent, Ohio whose dramatic narrative films have been featured on various Ann Arbor Film Festival tours in addition to his many one-man shows in the Bay-Area. Of his most recent film, FLOOR SHOW, Edgar Daniels in Film-Video Monthly has written: "Richard Myers' larger films have all had a pronounced autobiographical element: AKRAN (1969) where the principal actor looked like Myers himself; DEATHSTYLES(1971) which includes Myers throughout; and 37-73 (1974), in which Myers' young son becomes the embodiment of the filmmakers' emotional life as a child. Myers new film, FLOOR SHOW is a 'movie about making a movie', with Myers portraying himself in the act of think through his purposes, listening to the opinions of his actors, and setting up scenes.

"More precisely, there are three 'movies': (1) the one we see, (2) the fictious movie that Myers plays himself 'directing,' and (3) the making of a movie which is to be the subject of his movie....

"Most of the visual motifs are seen in isolation, that is, without any sense of continuous action; but in addition there are actual 'scenes' with conventional cutting from actor to actor and a set of continuous actions....At one point, Jake Leed, the actor playing the role of the innermost 'director,'comments on footage he has just seen to the effect that there is 'no personality or center of sensibility' and that the film cannot therefore be a narrative in the way the others were. Perhaps not. But as a projection of the artist's consciousness, this seeming fragmentation plays an appropriate part. Paradoxically it coheres."

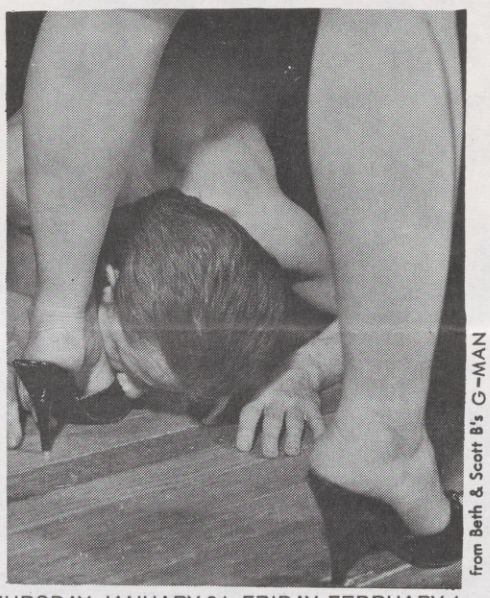
SUNDAY, JANUARY 27

J.LA.C.L.W. & S.

JAC WHITE IN PERSON

Jac White is a local filmmaker and a graduate of the San Francisco Art Institute. Her earlier film, Cetology, has won various awards in local film festivals as well as the Carnegie Museum of Art in Pittsburgh. She also possesses one of the best camera eyes in the business. This is her first one-woman show at the Cinematheque which will include the following films:

J.A.C.L.W. & S. nos. 1,2 & 3 (1979) 26min. - "refers to the names of the giraffes I filmed, Jezebel, Amy,Cleo, Laura, Wille & Spook, whose first initials to my astonishment, are my own."
CETOLOGY (1977) "is a strange and beautiful exploration of a psychic space - an interior world. The editing generates shifting spaces and overlapping times of Jonah and the whale, Orpheus and Hades, and Ahab's obsessive search." Bill Judson, Curator of film Carnegie Museum of Art
BAY ABRIDGEMENT (1978) 11min. -"a two projector piece made upon my arrival in San Francisco."
RADIATION (1977) 5min. - is a simple image that is precise yet abstract.
FOOTSTEPS (1977) 3min. "Mystery lies in precision." Jean Cocteau
RE: JAC WHITE (1977) 24min. -"is an open letter with my roles in life laid bare for me to see."
SECOND (1976) 8min. - "is the second film I made; it explores my alienation and my fantasies."



from Beth & Scott B's G-MAN

THURSDAY, JANUARY 31-FRIDAY, FEBRUARY 1

B MOVIES

WITH BETH & SCOTT B IN PERSON

"Drifting across the Bowery, fallout from the 1977 punk "explosion" continues to spawn art-world mutations. For the first time in the decade since the structuralists zoomed in on the stuff and ontology of film, a radically divergent group sensibility has blossomed on New York's independent film scene. Closly linked to local art-punk, no-wave bands, these filmmaker's parallel the music's energy, iconography, and aggressive anyone-can-do-it aesthetic, while using the performers themselves as a kind of ready-made pool of dramatic talent."
J. Hoberman, Village Voice

Beth and Scott B. are the primary movers in New York's punk film scene. The Cinematheque presents two evenings, a virtual retrospective of B Movies.

THURSDAY, JANUARY 31

G-MAN (1978) 60min. -"...Max Karl, the commanding officer of the Arson and Explosive Squad is polarized between a perverted private life over which he relinquishes command and the public image of a commanding officer as presented by the media." Anna Sui, New York Rocker
LETTERS TO DAD (1979) 15min. "...is a meditation on authority that superimposes the spectre of Jonestown over the relatively fresh faces of the parapunk art world. ...the film takes on a musical form - like a 20th-century ballad composed of subliminal behavior cues, advertising testimonials, and the test of the National Enquirer - J. Hoberman, Village Voice
BLACK BOX (1978) 25min. - "...narrative about the arrest, interrogation and torture of an innocent youth." - Roy Trakin, Soho Weekly News
"It's easy enough to loathe BLACK BOX, as many people do, but I find it impossible to dismiss." - J. Hoberman, Village Voice

FRIDAY, FEBRUARY 1 Two Shows: 8:00 & 10:15

THE OFFENDERS (1979) 110min. - "A savage satire on society's distortions of the single and collective minds in a world where the accumulation of wealth by a few and the impoverishment of many set the scene for safe-cracking, breaking and entering and ..." Guy Trebay, Village Voice

SUNDAY, FEBRUARY 3

SUN TUNNELS and other films

NANCY HOLT IN PERSON

Nancy Holt is a New York artist who has abandoned the gallery situation and has chosen to work with remote locations working with the landscape and the life upon it transforming it with ordinary building materials with the construction of large non-moveable sculptural works which interact with their sites. She has then documented these works in order to bring them back into the gallery situation. The films on this program are not only documents but rather are artworks themselves:

UNDERSCAN (1974) 8min. - A series of photographs of my aunt Ethel's home in New Bedford, Mass. has been videotaped then re-videotaped while being underscanned. ...Excerpts from letters from my aunt spanning 10 years are condenced into 8 minutes of my voice-over audio.
SWAMP (1971) 6min. made with Robert Smithson -deals with the limitations of perception through the camera eye as Bob and I struggle through a muddy New Jersey swamp.
PINE BARRENS (1975) 32min. - is concerned with evoking through film a barren wilderness in south-central New Jersey. ...the voices of the local people, the 'pinys', are heard relating their feelings about the land.
SUN TUNNELS (1979) 26min. - is a personal record of the making of my artwork, SUN TUNNELS, in the remote northwest Utah desert.
Note: don't miss the Nancy Holt exibit in the Art Institute gallery.

This program is supported in part by grants from the San Francisco Hotel TaX fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To receive our posters in the mail, send your name, address and zip code to: Cinematheque mailing list/Foundation for Art in Cinema/339 Head st./ San Francisco, CA 94132

THURDAY, FEBRUARY 7

The films of Bogdan Mynch

BOGDAN MYNCH FROM N.Y. IN PERSON

New York filmmaker Bogdan Mync has supplied the following program notes:

"We pass through an opening with film lust as light passes through a projector lense.

"My format follows: the law of movement along the line of least resistence; the laws of unalterable natural events.

"Celestial bodies pass through time in their orbits, naturally fixed with regularity. It is the same with human nature, and then some.

"After working with still photography, I began working with images that moved like life's rhythm. In 1970, I began to deal with film physically. Painting,scratching on the material itself and dealing with graphics and color, resulted in my developing new techniques in the medium.

"By 1972, I was using live-sound recordings with the image. My goal was to harmonize sound and image. My films and sound recordings are meant as duets, expressive and responsive.

I want to develop those attributes with the camera as perceivor and communicator of expression and responses, and to show the harmonies and disonances, the differences between reality and fantasy. My goal is to bring art closer to the public it springs from." The program will include the following films:

WALK DOWN THE WEST SIDE HIGHWAY (1978) min.
WIND WHISTLE (1978) 20min.
BLACKOUT (1977) 20min.
SOUL TRAVEL (1975-1979) 30min.
CZESLAW (1973) 10 min. - portrait of the artist's father
THE GARDEN OF LIFE (work in progress)

FRIDAY, FEBRUARY 8

Open Screening

Bring your own

Admission one dollar or one film. No films accepted after 8:00 pm.

SUNDAY, FEBRUARY 10

New San Francisco Filmmakers

The San Francisco Art Institute continues to be one of (if not the most) interesting film schools in the country. All of the filmmakers on this program are currently graduate students or have recieved their M.A. degrees from this institution. In fact, there are so many recent films of quality which deserve a showing that we have decided to present two programs of premieres; the second will be February 24. his program will include:

RE:CYCLE (1978) 3min. and EPHEMERALITY (1979) 3min. by Marian Wallace;
two untitled films of 10 and 8 minutes by Debbie Fort
SINCERELY (1979) 14min. by Lynn Kirby
(UNTITLED) (1979) 18min. by Sandra Davis
SHAH (1979) 5 min. - an unsigned film poster
THE GREEN CHILD (1979) 9min. by Dennis Pies (will open this program since it wasn't available for his show last December.

THURDAY, FEBRUARY 14

SLEEPING DOGS and other films

PAT O'NEILL IN PERSON

The films of Pat O'Neill represent a sort of "state of the art" when is comes to the use of the optical printer for nowhere else are the combined qualities of artist and technician found among the current generation of young filmmakers. Of his films J. Hoberman in the Village Voice has written:

"Pat O'Neill makes movies that are so visually dazzling an so immediately enjoyable that my initial impulse upon seeing them is to comandeer the projector and run them through again and again. At once painterly and pop, with a baroque taste for trompe l'oeil and a quality akin to Ed Ruscha's airbrushed palm-tree surrealism, O'Neill's awsomely crafted productions may appear suspiciously slick to the East Coast eye. ...but clearly O'Neill is among the most gifted and original filmmakers working in America today."

This week the S.F. Art institute is fortunate to have both Pat and Beverly O'Neill as artists in residence. Our program will include the following films:

TWO SWEEPS (1979) 10min.
FOREGROUNDS (1978) 14min.
SLEEPING DOGS (never lie) (1978) 8min.
TA 181 SPRING CAMERA TESTS, 1951 - a found film U.C.L.A. in 1951- some great parked cars of the 1940's.
A DISEASE OF THE DREAMS (in progress) (1974-1980) 30min.
SAGUS SERIES (1974) 20min.
NOT RIGHT NOW OR NEVER (1978) .5min.

from Richard Beveridge's FAREWELL TO FLESH

SUNDAY, FEBRUARY 17

FAREWELL TO FLESH and other films

RICHARD BEVERIDGE IN PERSON

Richard Beveridge is a local filmmaker whose earlier films have shown on various New San Francisco Filmmaker programs at the Cinematheque. The following films, all world premieres, will be shown:

WHO'S WHO IN THE KOOK CAPITAL (1979) 30min. - A swashbuckling newsreel diary of visual anthropology. Segments include the bums and winos ball, Bruce Conner's punk party at the Deaf Club, Beatitude poets reading, Canyon reunion picnic,the Dalai Lama in Marin County, a nude beach, U.S. frisbee champ, marijuana reform festival, the Hooker's Ball, dancer Thea, and the singing dog contest.
PAVLOVA IMAGINATUM (1979) 30min. - An autobiographical film about the development of an artist, and what an artist must constantly confront - madness.
FAREWELL TO FLESH (1979) 30min. - Brazil's Carnaval invaded with Bolex, tape recorder and chutzpah. Filmed in Bahia and Rio De Janeiro, the greatest spectacle in the world and the closest thing to the theatre of cruelty which Antonin Artaud proposed. A theatre in which violent and thrilling physical sensations crush and hypnotize the spectator-participant, seizing one as if by a whirlwind of higher forces.

THURSDAY, FEBRUARY 21

The Silent Lipton

LENNY LIPTON IN PERSON

Who ever heard of a silent Lipton? That man is not quiet for two seconds in any conversation. He is also the author of three books on filmmaking which have become standard texts in filmmaking courses. However, for all his vociferousness, Lipton has made several silent films in his career & we have decided to show them all on one program just for the opportunity of seeing Lenny silent. The films shown will include:

INELUCTABLE MODALITY OF THE VISIBLE (1966) 9min. - Extreme close-ups moving across a woman's body. Based on a harmonic theory of film montage, in which shots are likened to melody.
LP (1968) 33min. - A collection of twelve short silent films, dealing with daily life and the mundane. Anticosmic cinema.
THE LAST MARCH (1970) 11min. - On memorial day 1969, 50,000 people defied law and order to pay homage to People's Park.
LIFE ON EARTH (1972) 58min. - A year in the life of my family and friends centering on the birth and growth of my daughter, Chloe.

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